

CITY NOTES.

Mrs. Lucy B. Ralston, of 3431 Lucas Avenue, has returned from an extended vacation of three months and has resumed her classes in piano and theory. Mrs. Ralston's reputation as an earnest and thorough teacher is not confined to St. Louis.

August Meyer, of 1220 Park Ave., who is a leading teacher of the zither, is now perfecting a chromatic system of stringing that instrument, which enables the performer to play piano music without any changing and with great facility, a feat hitherto hard to accomplish. By this improvement, classical music, as well as popular airs, songs, dances, etc., will be easily surmounted. Mr. Meyer has likewise had the greatest success with the so-called Quinten Zither.

August William Hoffmann's popular compositions, "Pearl Gavotte" and "Valse d'Amour," which created a stir here during Gilmore's engagement, will be played by Gilmore's band on their tour throughout the country; their success is already decided.

Mrs. Samuel Highleyman gave a musicale in honor of her sister Mrs. Homer Curtis Potter, of Des Moines, Ia. She was assisted by Mrs. Broadus, Mrs. Huntington Smith, Mrs. B. Mc Nair Ilgenfritz, Mrs. Dorsheimer and Gage and Mrs. Frank Waters.

Mrs. Rhodes recently arrived from Kansas City was heard at the Balmer & Weber Hall. She is said to have been offered the position of soprano at the Second Baptist Church, but her acceptance is not announced. The position pays six hundred dollars.

The K. J. B. Ladies' Quartette, has reason to be proud of the compliment paid it by Gilmore who insisted on having it sing on several occasions at the Exposition. According to Gilmore's idea, the quartette ought to be named "The K. J. B. Ladies Diamond Quartette" since he called the ladies of which it is composed four diamonds.

Miss B. Mahan, the efficient organist of the Grand Avenue Baptist Church and teacher of the organ at the Beethoven Conservatory, was for years one of the best known and most capable organists of the South. She had charge of Dr. Palmer's church, which contains the largest organ in the South. Mrs. Mahan has numerous testimonials which speak in high terms of her worth and efficiency. She has taught successfully the past years at the Beethoven Conservatory, and many of her pupils are now filling responsible positions in churches.

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CITY NOTES.

The Beethoven Mandolin and Guitar orchestra is expecting a busy season. It is replete with the latest novelties. This orchestra has attended most of the large

receptions the past season, and highly pleased its patrons. The mandolin is coming into great favor. It is a grateful instrument, and comparatively easy to master. Mr. H. B. Mubrennan, of 2649 Olive, is one of its best exponents in the city, and has taught with admirable results during the past years.

Miss Agnes Gray the well known violinist is prepared to receive pupils at her address 2546 Olive street and is open for concert engagements. She is also engaged at Lindenwood College, St. Charles, and at the Western Conservatory of music, 2645 Olive St.

W. M. Porteous has been engaged to sing the part of "Armenius" in Max Bruche's work of that name for the Toronto Philharmonic Society in December. The other soloists are Mme. Anna Bulkley Hills, of New York, Contralto, and George J. Parker, of Boston, Tenor.

MAJOR AND MINOR.

The program of the music at the ceremony of the distribution of prizes awarded at the Paris Exposition is as follows: before the arrival of the President of the Republic, Saint-Saens' "Marche Heroique;" on his arrival, the "Marseillaise;" during the *defile* of the groups, the "Soldiers' Chorus" from "Faust," Berlioz's "Symphonie Triomphale," and the march from the first act of "Hamlet;" between the two official speeches, "Lux," cantata by Godard; at the termination of the ceremony by the finale of the first act of Massenet's "Roi de Lahore." Each series of proclamations of prizes will be preceded by a *fanfare* (trumpet blasts) expressly composed by Leo Delibes. The orchestra and chorus, numbering 800 performers, will be under the direction of M. Garcin, *chef d'orchestre* of the Conservatory.

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TELL YOUR FRIENDS TO SUBSCRIBE AND THAT

The January number of Vol. 12 contained 28 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs....	38 Pieces.
The February, 16 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs...	26 "
The March, 14 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	23 "
The April, 12 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	25 "
The May, 13 Studies, 5 Piano Solos, 1 Piano Duet, 3 Songs...	22 "
The June, 10 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	23 "
The July, 10 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	19 "
The August, 9 Studies, 5 Piano Solos, 1 Piano Duet, 2 Songs...	17 "
The September, 5 Studies, 5 Piano Solos, 1 Piano Duet, 2 Songs...	13 "
The October, 5 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	14 "
The November, 3 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	12 "
And the December will contain, as seen below, 3 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	12 "

Making a grand total in twelve numbers of 244 Pieces.

Music for December:

PIANO SOLOS.

1. SCHUBERT, FRANZ. Love's Sorrow (Liebes-pein). (Theme with Variations.)
2. MENDELSSOHN, FELIX. Serenade. Song without Words. No. 6, Op. 67, in E major.
3. HEYMANN, CARL. Op. 7. Elfenspiel (Play of the Elves). Etude de Concert, in B major.
4. HOFFMANN, AUGUST WILLIAM. Nocturne in F major.
5. LISZT-WEBER. Schlummerlied.
6. ROCHOW, ALFRED VON. Peep o' Day Waltz.

PIANO STUDIES.

7. LOESCHHORN, A. Op. 66. Three Studies Nos. 20, 21 and 22.

PIANO DUET.

8. MELNOTTE-LUTZ. Lauterbach Waltz, with Variations.

SONGS.

9. MEYER-HELMUND, ERIK. Warning (Warning).
10. SULLIVAN, ARTHUR. The Lost Chord (Der Verlorene Accord).

THE CHORAL SOCIETY.

"The Damnation of Faust" a cantata by Berlioz, will be given at the first concert of the Choral Society. The soloists will be Mme. Adelaide Mullen as Marguerite, Mr. Henry Beaumont as Faust and Mr. William Ludwig as Mephistopheles. Mme. Adelaide Mullen is reported a true exponent of English Oratorio with a voice, sympathetic and of great range. She is well known in England where she is in constant demand; her husband Mr. Henry Beaumont is likewise well known being a leading tenor of the Carl Rosa Opera Co. Mr. Ludwig is a favorite here, having been heard with the late American Opera Co. Mr. Joseph Otten the conductor has worked indefatigably with the chorus and it is in excellent trim. Altogether a great success is predicted.

THE CONGRESSES.

Two congresses of patrons of sacred music were recently held in Europe. One at Bressanone, in the Austrian Tyrol, was attended by nearly 1,000 delegates from Austria, Germany, Switzerland, Italy and France; the other, of local character, united at Soave (near Verona, Italy), and called together seventy-two organists and *maestri di cappella* from all parts of Italy. In both congresses topics of interest, touching on the future of sacred music were discussed and measures were taken to the end of elevating the standard of the music performed in the house of divine worship throughout the continent.

The program of the concert given at Bressanone to the members of the Congress comprised a Mass by Mitterer for five voices, a motetto for five voices by Orlando de Lasso and the motetto "Cum Complanentur" for six voices by Palestrina. At Soave a recital was given by Signor Carlo Bossi, organist of the cathedral of Como, with the following program: Toccata and fugue in C major by Bach, fugue in A flat major by Brahms, Scherzo in A by Beethoven, Andante in B major by Franck, and a Fantasia by Bossi, originally written for two performers transcribed for one.

SCHUBERT.

BY ARCHDEACON FARRAR.

Schubert again sadly illustrates the struggles of musicians. He was born in 1797, at Lichtenthal, near Vienna, where his father was a poor school-master. When he was seven years old, an apprentice, who was his friend, took him to a piano-forte warehouse, and here the bent of his genius became so evident, that he was placed under a musician named Holzer. Holzer soon, however, found that there was nothing which he could teach to the gifted boy. "Whenever I wished to teach him anything," he said "I found that he had already mastered it."

He had a fine voice, and, at the age of eleven, he became a chorister in the Imperial Chapel, in spite of the fact that the other competitors were so amused by his curious and humble dress that they called him "the miller's son." But at seventeen his voice broke, and there seemed to be no other career open to him than to become a school-master like his father.

The Schuberts were very poor. In one of his letters he begs a few kreuzers from his brother, and says "You know by experience that a fellow would take a roll, or an apple or two, especially if, after a frugal dinner, he has to wait for a meagre supper for eight hours and a half."

Poor Schubert had the often irritable temper of genius, and was wholly unsuited for the patient drudgery of teaching the alphabet and the first rules of arithmetic. After three years, in 1816, the admiration of a friend, named von Schobor, gave him an asylum, and this was all the more fortunate because he had sometimes given way to bursts of temper, and had chastised the school-children with over-severity.

The year before, he had written his marvellous setting of Goethe's Erlkönig. The publishers would not have it even as a gift, and, indeed, his relations with his publishers were always unfortunate, although when they did publish his music they sometimes made thousands of pounds by it.

Schubert continued poor all his life. For some of his songs he was only paid ten-pence. He probably never enjoyed more than a hundred pounds a year. He was unfortunate, too, in love, for he loved the daughter of Count Esterhazy, whom it was impossible that he should ever wed. It should be said, however, that this story rests on very insufficient evidence. No doubt his difficulties were increased by his shyness, reserve, careless mode of living, and extreme irritability. When he was trying for the post of conductor of a theatre in 1820, the prima donna found that she simply could not sing the principal air of the opera he had written. Every one entreated him to modify it a little; but, closing his book with a bang, he exclaimed, "I alter nothing!" and strode away.

His life was unhappy, and only momentary gleams of prosperity diversified its general monotony of gloom. In 1828 he wrote, "I feel myself the most unhappy man on earth. Picture to yourself a man whose health can never be re-established who, from sheer despair, makes matters worse instead of better, whose most brilliant hopes have come to nothing, to whom the happiness of proffered love and friendship is but anguish, whose enthusiasm for the beautiful threatens to vanish altogether, and then ask yourself if such is not a miserable man?"

"Mein Ruh ist hin, mein Herz ist schwer,
Ich finde sie nimmer und nimmer mehr."

Later his pecuniary worries were intensified by pains in the head, and by yielding unduly to the crave for drink. He became liable to delusion, and died in 1828, at the early age of thirty-one. He left so little at his death, that two concerts had to be given to defray the expenses of his funeral. One of the most beautiful inspirations of Schubert is given in this number.

RICHARD WAGNER'S APPRECIATION OF AMERICAN INDUSTRY.

Mr. S. B. Mills, the distinguished pianist and musician, who has just returned from Europe, described the enthusiasm at the recent Wagner performances in Bayreuth and takes occasion to compliment this country upon its extraordinary musical growth during the last few years, especially in its appreciation of Wagner.

It may be interesting to know that the great composer was quite well informed as to his growing popularity in this country and often referred to it. He also greatly appreciated our wonderful progress in all industries, and especially in the manufacture of piano-fortes. The eminent piano-makers of New York, Messrs. George Steck & Co., hold a letter from Richard Wagner, in which he speaks in the following eulogistic terms of one of their Grands, which was in his home at Bayreuth:

"The fine Grand Piano of George Steck & Co., of New York, which I have obtained, is everywhere acknowledged to be excellent. My great friend, Franz Liszt, expressed the liveliest satisfaction after he had played upon it. The magnificent instrument has taken up its useful abode in my home, where it will ever serve for my pleasant entertainment."

This piano Herr Wagner used during the last ten years of his life, and it is now treasured by his family as one of the most cherished mementos the great master has left behind him in his sanctum at Bayreuth.

CITY NOTES.

Mrs. W. M. Porteous has gone to Scotland.

A. J. Epstein is on the board of examiners for the M. T. N. A. for 1889-90.

Mrs. Louie A. Peebles has been engaged as soprano of the Temple, 21st and Olive.

Prof. Geo. Jarvis has taken charge of the vocal department of the St. Louis Seminary, at St. Louis Station.

Mrs. Georgie Lee Cunningham was on the programme of a musicale given by Council No. 6, Legion of Honor.

Mrs. Louie A. Peebles will sing at a musicale and reception to be given at Judge McKeigan's house on the 8th inst.

The Hatton Quartette, upon the return of Fred Spech will give a very fine concert. Mr. Spech will assist in the programme.

Aug. Halter, organist of the Second Baptist Church had the assistance of Cox, the flute soloist of Gilmore's band at two services.

Miss Clara Stubblefield, of 2711 Lucas Ave., is hard at work; she has a large class and is recognized as one of our foremost teachers.

Aug. Rosen, organist of the Third Congregational Church is looking for a basso. There will be no change in the choir the coming season.

Now that the Exposition has closed too much credit for its grand success can not be given to Mr. George Mills, the energetic superintendent.

Miss Lily Gavin is singing at the Synagogue, 17th & Pine. Mrs. Mattie Hardy is alto, Mr. Humphrey, tenor, Mr. Porteous, base and A. J. Epstein, organist.

The Self-Improvement Club, Mrs. F. Pond, president, Mrs. Walter S. Bartley, vice-president, held its first meeting on the 22d ult. at Mrs. Bartley's home.

Christ Church Cathedral gave a sacred concert at which Le Febvre of Gilmore's band assisted. The concert was free and over a thousand people were turned away.

Miss Mamie Nothhelfer, of 1806 Oregon Ave., is one of our very excellent and painstaking teachers, and has met with the most flattering success in her classes.

It is rumored that a winter season of comic opera will be inaugurated at Uhrig's Cave under the management of Mr. Bell. The principals will include Phil. Branson, Macrery and Misses Patti and Freda Stone.

Miss Lottie Gerak's first appearance will be in Music Hall on the 20th inst. She will have the assistance of the best local talent, Mrs. Oscar Bollman, Mrs. Louie A. Peebles and the Mendelssohn Quintet Club.

Harry Walker gave a house-warming in his new apartments on Olive street. The Hatton Quartette, Messrs. Porteous, Wiseman, McDonald and many others were present and installed the host with mirth and song.

Victor Ehling's pupil, Geo. Vieh, Jr., has passed a successful examination at Vienna, and received a high compliment, inasmuch as only a three years' course is required of him, whereas four years is the usual course of study.

At a recent Concert, at Scranton, Pa., Fred. Victor Hoffmann played, with pronounced success, a violin composition, "Les Adieux," (in MSS.), written by his talented brother, Aug. William Hoffmann, of the Beethoven Conservatory.

Miss Minnie Gilmore was to have been tendered a "Daisy Dinner" by Mrs. Willis Howe of the Lindell, but owing to a sudden illness of Mrs. P. S. Gilmore it was recalled. The Daisy was Miss Gilmore's choice for the National flower.

Wayman McCreery has written a very creditable composition entitled Blow, bugle, blow, the words from Tennyson's well known bugle song. It will be brought out by Gilmore's Band the coming season and will make a pronounced hit.

J. A. Kieselhorst made quite a hit at the Exposition where he played with the solo flutist of Gilmore's Band, Mr. Cox, his flute duo, "Home, Sweet Home," with concert variations. He might have surprised Gilmore but not ourselves, for Mr. Kieselhorst is widely known here as a composer and flutist and deserved the double encore given him.

MAJOR AND MINOR.

The family of Richard Wagner, on September 2d, received \$13,000, which represent the author's rights in the receipts of the recent Wagner festival at Bayreuth, Germany.

"Ah, Heaven preserve us from interesting music, there is only one kind of music—beautiful music. If it is not beautiful it is not music. Heaven deliver us, too, from those pedants of theorists, those pretentious mediocrities who have picked up the rags of incompetence in order to make a flag for themselves, and who raise such a fuss over their hollow, empty productions, absolutely void of fire, brilliance, sincerity, or generosity, heartless, soulless, formless, painted skeletons, without flesh or blood."

GOUNOD.

Hulbert Bros., of 923 Olive St., are saving their cash customers a great deal of money on pianos by giving them regular wholesale prices. New uprights range from \$150.00 to \$300.00, according to grade.

A Rare Cornet-Player.—Cecil Clay, husband of the actress, Resina Vokes, was complaining the other day of the towns embraced in all Illinois amusement circuit. He pronounced them very bad, and said: "In one place we went to the theater and found only the cornet-player in the orchestra. After waiting awhile I asked him where the other musicians were. 'Oh, they're playing up at the ball,' he replied. I then asked if he was to play for us all alone, and he informed me that such was the fact. 'Well,' said I, 'you must be a great cornet-player—you must be the greatest in the world in your line.' He fingered the keys of his instrument, looked at me a mo-

ment, and then said: "Oh, no, I'm not much of a cornet-player; if I was worth a — I'd be playing up at the ball, too."

Mr. W. S. B. Matthews of Chicago will deliver lectures every week during the winter to the teachers' class of the American Conservatory.

Mr. Frank Conover started on an extended tour to visit Chicago, Quincy, St. Louis, Cincinnati, Pittsburg, Washington and Philadelphia.

We call the especial attention of all that are interested in art stained glass to the card of J. B. Meisinger in another column. Persons desiring artistic stained glass work for reception, hall or dining rooms, etc., should call on him ere placing their order anywhere else.

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- 3d. That but one price, and that the very lowest, is put upon all goods.
- 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

Ribbon Store.
Notion Store.
Embroidery Store.
Lace Store.
Trimming Store.
Gents' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
Summer Suits Store.
Gingham Store.

Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.

Flannel Store.
Lining Store.
Cloak and Suit Store.
Shawl Store.
Underwear and Corset Store.
Children's Clothing Store.
Quilt and Blanket Store.
Upholstery Store.
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L'ALLEMAGNE.

VALSE

Moderato con moto 3/4 - 76.

A. Rubinstein Op. 82. N^o 5.

The musical score is written for piano and consists of several systems of music. The first system includes a piano introduction with a 3/4 time signature and a key signature of one flat. The main piece begins with a first ending (1.) and a second ending (2.). The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like 'p', 'mf', 'f', 'ff', 'cres', and 'dim'. There are also fingerings indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence marked 'ff'.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major, 2/4 time, and features a melody with many triplets and slurs. The voice part is in G major, 2/4 time, and features a melody with many triplets and slurs. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The score ends with a double bar line and a repeat sign.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part consists of two staves, treble and bass. The voice part is written on a single staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score includes a variety of musical notations, including eighth notes, sixteenth notes, and chords. There are also fingerings indicated by numbers 1-5. The lyrics are written below the piano part. The score is divided into measures by vertical bar lines. The piece ends with a double bar line and a repeat sign.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and includes a section marked "or thus" with a bracketed alternative melody. The score features various musical notations including chords, single notes, and rests. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *f* (forte) and *Red.* (reduced). The score is divided into measures by bar lines.

[illegible]

First system of musical notation, featuring piano (p) and forte (f) dynamics, with fingerings and articulation marks.

Second system of musical notation, including a crescendo (cres.) marking and various fingerings.

Third system of musical notation, marked *allargando.* (slowing down), with fingerings and articulation marks.

Fourth system of musical notation, marked *rit.* (ritardando) and *a tempo.* (return to tempo), with fingerings and articulation marks.

Fifth system of musical notation, featuring piano (p) and forte (f) dynamics, with fingerings and articulation marks.

Sixth system of musical notation, marked *rit.* and *a tempo.*, with fingerings and articulation marks.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The piano part features a prominent bass line with many triplets and sixteenth notes. The vocal part is a melody with some grace notes. The score is marked with "Red." and an asterisk (*) at the end of each system, indicating a reduction or a specific performance instruction.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The score is divided into eight measures, each labeled with a "Red." (Reduction) below it. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The bass staff features a steady accompaniment of eighth notes. The score ends with a double bar line and a repeat sign.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score includes a second ending marked "2." and a trill marked "3". The bass staff has a "cres." (crescendo) marking. The score concludes with a "rit." (ritardando) marking and a final chord. The piece is marked "Red." (Reduction) and includes a "3" (trill) marking.

a tempo.

First system of musical notation, measures 1-6. The treble clef staff contains a series of eighth and sixteenth notes with fingerings (1-5, 2-4, 3-2, 1-4, 2-1, 2-4). The bass clef staff provides harmonic support with chords and single notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). Rehearsal marks with asterisks are present below measures 3, 4, 5, and 6.

Second system of musical notation, measures 7-12. The treble clef staff continues the melodic line with various fingerings. The bass clef staff has chords and moving lines. Dynamics include *mf* and *p*. Rehearsal marks with asterisks are present below measures 7, 8, 9, 10, 11, and 12.

1. 2.

Third system of musical notation, measures 13-18. It begins with a first ending bracket (1.) and a second ending bracket (2.). The treble clef staff features complex melodic patterns with fingerings. The bass clef staff has chords and single notes. Dynamics include *p*, *f* (forte), and *mf*. Rehearsal marks with asterisks are present below measures 13, 14, 15, 16, 17, and 18.

Fourth system of musical notation, measures 19-24. The treble clef staff continues the melodic line with fingerings. The bass clef staff has chords and single notes. Dynamics include *mf* and *p*. Rehearsal marks with asterisks are present below measures 19, 20, 21, 22, 23, and 24.

Fifth system of musical notation, measures 25-30. The treble clef staff continues the melodic line with fingerings. The bass clef staff has chords and single notes. Dynamics include *mf* and *p*. Rehearsal marks with asterisks are present below measures 25, 26, 27, 28, 29, and 30.

Sixth system of musical notation, measures 31-36. The treble clef staff continues the melodic line with fingerings. The bass clef staff has chords and single notes. Dynamics include *f* and *ff* (fortissimo). Rehearsal marks with asterisks are present below measures 31, 32, 33, 34, 35, and 36.

The musical score is for a piano introduction and a waltz section. It begins with a piano introduction marked 'p' and 'And.' (Andante). The introduction consists of a series of chords and single notes, with fingerings indicated by numbers 1-5. The waltz section follows, marked 'mf' (mezzo-forte) and 'And.' (Andante). The waltz is in 3/4 time and features a series of chords and single notes, with fingerings indicated by numbers 1-5. The score includes various musical notations, including notes, rests, and fingerings. The key signature has one sharp (F#). The tempo is marked 'And.' (Andante). The score is for a piano introduction and a waltz section.

or thus for large hands.

or thus for large hands.

[illegible]

Musical score for "The Rose Tree". The score is written for voice and piano. The vocal line is in G major and 4/4 time. The lyrics are "cres- - cen- - do." and "cres- - cen- - do." with dynamic markings "cres." and "f". The piano accompaniment features a repeating bass line with "Ped." markings and a treble line with chords and fingerings.

Musical score for "The Rose Tree" in 3/4 time. The score is written for voice and piano. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score consists of two systems of music. The first system has four measures, and the second system has four measures. The lyrics are: "The Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree." The piano accompaniment features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like "cres." and "f".

accelerando.

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *f*

accelerando.

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *f*

dimin.

ritard. *p* *p*

Presto.

pp *f* *fff* *fff* *l.h.*

SERENADE.

To Mrs. Laura Highleyman

I

E. R. Kroeger. Op. 23.

Con Allegrezza. ♩ - 120.

The musical score is written for piano and consists of six systems. Each system has a treble and bass staff. The key signature has two flats (B-flat major or D-flat minor). The time signature is 6/8. The tempo is marked 'Con Allegrezza' with a quarter note equal to 120 beats per minute. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *cres.* (crescendo), *riten.* (ritardando), and *a tempo.* (return to tempo). There are also articulation marks like accents and slurs. Pedal markings are indicated by *P** with an asterisk. The piece ends with a final chord marked *mp*.

The *P** signify Ped.

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cres.

Ped. Ped. *P* Ped. Ped. Ped. Ped.

f *dimin.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres. *f*

Ped. Ped. *P* *P* Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff *rit.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

Un poco più mosso. *mp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- Dynamics:** The piece starts with a *mf* (mezzo-forte) dynamic, followed by *f* (forte), *dim.* (diminuendo), *p* (piano), *largamente* (largely), *a tempo*, and *ritard.* (ritardando).
- Articulation:** Pedal points are indicated by "Ped." and asterisks (*).
- Fingerings:** Numbers 1-5 are used to indicate fingerings for the right and left hands.
- Tempo/Tempo Changes:** The piece begins with a tempo change to *molto cres.* (molto crescendo), followed by *largamente* and *a tempo*.
- Structure:** The piece is divided into sections by repeat signs and fermatas.

The notation is written in a style typical of 19th-century piano music, with a focus on harmonic texture and dynamic contrast.

Tempo primo.

First system of musical notation, measures 1-4. The treble staff contains a complex rhythmic pattern of eighth and sixteenth notes. The bass staff features a steady eighth-note accompaniment. Pedal points are indicated by 'P' and asterisks below the notes.

Second system of musical notation, measures 5-8. The musical texture continues with similar rhythmic patterns in both staves. Pedal points are marked throughout the system.

Third system of musical notation, measures 9-12. Measure 9 includes the marking 'cres.' (crescendo). Measure 10 includes 'mf' (mezzo-forte) and 'riten.' (ritardando). Measure 11 is marked 'a tempo.' (return to tempo). Pedal points are present in measures 9, 10, and 12.

Fourth system of musical notation, measures 13-16. The musical patterns continue. Pedal points are indicated in measures 13, 14, 15, and 16.

Fifth system of musical notation, measures 17-20. The musical texture remains consistent. Pedal points are marked in measures 17, 18, 19, and 20.

Sixth system of musical notation, measures 21-24. Measure 21 is marked 'mp' (mezzo-piano). Measure 24 includes the marking 'cres.' (crescendo). The system concludes with a 'Ped.' (pedal) instruction. Pedal points are indicated in measures 21, 22, 23, and 24.

First system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., * P. Dynamic marking: *sf*.

Second system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., * P * P, Ped., Ped., Ped. Dynamic markings: *dimin.*, *cres.*, *f*.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped. Dynamic markings: *ff*, *rit.*

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped., *, P *, P *, P * P *, P *, P *, P * P. Dynamic markings: *a tempo.*, *molto dim.*, *mf*, *p*.

Sixth system of musical notation. Treble and bass staves. Pedal markings: *, P * P * P * P *, 5 P *, P * P * P *, Ped. Dynamic marking: *p*.

ARABESKE.

R. Schumann Op.18. N^o 13.

Leicht und zart. (*Light and tender.*)

pp *r. h.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ritardando.

a tempo. *ritardando.* *a tempo.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

First system of musical notation, piano (p), featuring a treble and bass staff with complex fingerings and pedaling. The notation includes various slurs and fingerings (1-5) across the measures.

Second system of musical notation, piano (p), continuing the piece with similar technical demands. The notation includes various slurs and fingerings (1-5) across the measures.

Third system of musical notation, piano (p), concluding the first section with a final flourish. The notation includes various slurs and fingerings (1-5) across the measures.

Etwas langsamer. (Somewhat slower.)
Minore I.

Fourth system of musical notation, mezzo-forte (mf), beginning the second section in a minor key. The notation includes various slurs and fingerings (1-5) across the measures.

Fifth system of musical notation, mezzo-forte (mf), continuing the second section. The notation includes various slurs and fingerings (1-5) across the measures.

Sixth system of musical notation, mezzo-forte (mf), concluding the second section. The notation includes various slurs and fingerings (1-5) across the measures.

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'mod.' (moderato). The melody is written in eighth and sixteenth notes, with fingerings (1-3) and slurs indicated. The bass staff begins with a bass clef and a key signature of one flat. It contains a bass line with fingerings (1-5) and slurs. Pedal points are marked with 'Ped.' and asterisks (*) below the staff. The score includes a repeat sign and a first ending bracket. The piece concludes with a final cadence in the bass staff.

ff

Ped. Ped. ✿

Ped. Ped. ✿

Ped. Ped. ✿

Ruhiger. (Quiter.)

ritard. 45

ritard.

ritard. 45

ritard.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

* * * *

Minore II.

ritardando *a tempo.* *ritardando*

p Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ritard.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Langsam. (Slow.) **ZUM SCHLUSS. (THE END.)**

p Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ritard. *a tempo.*

ritard. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ritardando.

f *p* *ritardando.* Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

SONATINA.

Spiritoso. ♩ - 112.

I

Muzio Clementi. Op 36. No. 3.

The musical score is written for piano and consists of six systems of two staves each (treble and bass). The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked *Spiritoso.* with a quarter note equal to 112 beats. The piece is in C major. The score is heavily annotated with fingerings and articulation marks. The dynamics range from *f* (forte) to *ff* (fortissimo). The piece includes several trills and slurs. The first system ends with a *dim.* (diminuendo) marking. The second system includes a *cres.* (crescendo) marking. The third system includes a *dolce.* (dolce) marking. The fourth system includes a *p* (piano) marking and an *or thus.* alternative. The fifth system includes a *cres.* marking and a *p* marking. The sixth system includes a *cres.* marking, a *f* marking, and a *ff* marking.

Un poco Adagio. ♩ - 88.
Cantabile.

II

Section II, measures 89-111. The music is in 3/4 time, marked 'Un poco Adagio' (88 bpm) and 'Cantabile'. It features a piano (p) introduction with a crescendo (cres.) leading to a forte (f) section, followed by a decrescendo (dim.) and a return to piano (p). The right hand contains complex melodic lines with many fingerings, while the left hand provides a steady accompaniment. Dynamics include p, cres., f, and dim.

Allegro. ♩ - 112.

III

Section III, measures 112-121. The tempo changes to 'Allegro' (112 bpm). The music is in 2/4 time and begins with a piano (p) dynamic, followed by a forte (f) section. The right hand features rapid sixteenth-note passages, while the left hand has a more rhythmic accompaniment.

Continuation of Section III, measures 122-131. The music remains in 2/4 time, alternating between piano (p) and forte (f) dynamics. The right hand continues with intricate melodic patterns, and the left hand provides harmonic support.

Section III, measures 132-141. This section includes alternative phrasings indicated by 'or thus.' with bracketed musical examples. The music features a mix of forte (f) and piano (p) dynamics, with complex melodic lines in the right hand and a steady accompaniment in the left.

Continuation of Section III, measures 142-151. This section also includes alternative phrasings marked 'or thus.' with bracketed musical examples. The music concludes with a final flourish in the right hand and a sustained accompaniment in the left, featuring forte (f) and piano (p) dynamics.

First system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many slurs and fingerings (1-5). Bass staff contains simpler accompaniment with fingerings (1-5). Dynamics: *p* (piano) at the start, *cres.* (crescendo) in the middle, and *f* (forte) towards the end.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a steady accompaniment. Dynamics: *pp* (pianissimo) and *p* (piano). Includes the instruction "or thus." with an alternative melodic line for the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff features rapid melodic passages with slurs and fingerings. Bass staff provides a consistent accompaniment. Dynamics: *p* (piano) and *cres.* (crescendo).

Fourth system of musical notation. Treble and bass staves. Treble staff has melodic lines with slurs and fingerings. Bass staff has a steady accompaniment. Dynamics: *fz* (forzando), *p* (piano), and *f* (forte). Includes the instruction "or thus." with an alternative melodic line for the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains melodic lines with slurs and fingerings. Bass staff has a steady accompaniment. Dynamics: *cres.* (crescendo), *fz* (forzando), *p* (piano), and *f* (forte).

Sixth system of musical notation. Treble and bass staves. Treble staff has melodic lines with slurs and fingerings. Bass staff has a steady accompaniment. Dynamics: *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), and *f* (forte).

MAZUREK.

J.J. Paderewski.Op.9. № 2.

Allegro scherzoso. ♩ -132.

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system typically includes a treble and bass staff, with some systems having a grand staff (treble and bass clef joined). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and instructions visible on the page include:

- Dynamic markings:** *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), *cres.* (crescendo), *rit.* (ritardando), *rall.* (rallentando), *string.* (string), *a tempo*, *un poco più lento*, *con sentimento*, *poco rit.*
- Performance instructions:** *ped.* (pedal), *string.* (string), *a tempo*, *un poco più lento*, *con sentimento*, *poco rit.*
- Other markings:** *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*

un poco string.

dim.

cres.

*Pod. Pod. * Pod. * Pod. Pod. * Pod. * Pod. Pod. **

Tempo. I.

The musical score is for a piece in 2/4 time, marked 'Tempo. I.'. It consists of a single system with a treble and bass staff. The key signature has one sharp (F#). The melody in the treble staff features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass staff provides a harmonic accompaniment with chords and single notes. The score includes dynamic markings such as 'p' (piano) and 'pizz.' (pizzicato). There are also performance instructions like 'Ped.' (pedal) and 'pizz.' (pizzicato) written below the bass staff. The piece concludes with a double bar line and a repeat sign.

Musical score for "The Girl on the Train" by Lisa Fiedler. The score is for guitar and includes a piano (p) and a string section. The tempo is marked "a tempo". The key signature is one sharp (F#). The score is divided into measures, with fingerings and dynamics indicated. The guitar part includes a "Ped." (pedal) section. The string part includes a "rall." (rallentando) section.

2 1 3 5 4 2 2 1 4 3 3 1 5 2 poco string.

4 2 3 rallent.

a tempo.

Ped. *

Ped. Ped.

The musical score for 'The Merry Widow' waltz is presented in two systems. The first system is a piano introduction in 2/4 time, marked 'rit.' (ritardando). It features a melody in the right hand and a bass line in the left hand, with various fingerings and pedaling instructions. The second system is the waltz section, marked 'a tempo'. It continues the melody and bass line, with a key signature change to one sharp (F#) and a tempo change to 'a tempo'. The score includes numerous fingerings, pedaling, and dynamic markings throughout.

MY REGIMENT.

MARCH.

Tempo di Marcia. ♩ - 132.

Giocoso.

Otto Anschütz.

f *p* *Ped.* *

Ped. *

Ped. * *Ped.* * *Ped.* *

f *p*

f *f.* *Ped.* *

TRIO.
cantabile.
f *p*

1. *2.* *Giocoso.*
mf
Ped. *

Ped. * *Ped.* *

cres. *f* *1.* *2.*

Repeat from the beginning to * then go to the finale

FINALE. *f* *f*

33 ETUDES.

Repeat exercise from 8 to 12 times.
Preliminary exercise.
♩ - 92 ♩ - 120.

A. Loeschhorn, Op. 66.



Preliminary exercise musical notation in G major, 2/4 time. It consists of two staves with a treble and bass clef. The melody is in the treble staff, and the bass staff provides harmonic support. The exercise is marked with fingerings (1-5) and includes a repeat sign at the end.

ETUDE XVII.



Etude XVII musical notation in G major, 6/8 time. It consists of two staves with a treble and bass clef. The tempo is marked 'Vivo.' and the dynamics are 'mf' (mezzo-forte). The piece is marked with fingerings (1-5) and includes a repeat sign at the end. The notation is complex, featuring many sixteenth and thirty-second notes, and is divided into several systems.

First system of musical notation, featuring a treble and bass staff. The treble staff contains complex melodic lines with numerous fingerings (1-5) and slurs. The bass staff provides harmonic support with chords and single notes. Dynamics include *f* (forte).

Second system of musical notation. The treble staff continues with intricate melodic patterns and slurs. The bass staff features a more active line with eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte).

Third system of musical notation. The treble staff shows a series of slurred sixteenth-note passages. The bass staff has a more rhythmic, dotted-note pattern. Dynamics include *mf*.

Fourth system of musical notation. The treble staff features a complex melodic line with many slurs and fingerings. The bass staff has a steady, rhythmic accompaniment. Dynamics include *p* (piano).

Fifth system of musical notation. The treble staff contains a series of slurred sixteenth-note runs. The bass staff has a more active line with eighth notes. Dynamics include *mf*.

Sixth system of musical notation. The treble staff features a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment. Dynamics include *ten.* (tension).

♩-100 ♩-132.

Preliminary exercise, in the Keys of F major and F minor.

Keys of B major and B minor.



Musical score for a preliminary exercise in 2/4 time, featuring two systems of four-measure phrases. The first system is in F major (one flat) and the second is in F minor (two flats). Fingerings are indicated by numbers 1-5 above the notes. The bass line consists of a simple harmonic accompaniment.

ETUDE XVIII.

Allegro ma non troppo. ♩-100 ♩-132.



Musical score for Etude XVIII in 2/4 time, consisting of six systems. The piece is in B major (two sharps). The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a tenuto (*ten.*) marking. The score is heavily ornamented with numerous slurs, ties, and fingerings (1-5) to guide the performer. The bass line provides a steady accompaniment throughout.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, featuring a complex, flowing melody with many triplets and sixteenth notes. The voice part is in the right hand, featuring a simple melody with a few notes. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into two systems. The first system contains the first two measures of the piano part and the first measure of the voice part. The second system contains the next two measures of the piano part and the next two measures of the voice part. The piano part is written in a grand staff (treble and bass clef). The voice part is written in a single staff (treble clef). The piano part has a tempo marking of "Allegretto" and a dynamic marking of "p". The voice part has a tempo marking of "Allegretto" and a dynamic marking of "p".

The image shows a musical score for a piano introduction and a waltz section. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The introduction consists of a series of chords and single notes in the bass, while the waltz section features a more complex melody in the treble with many fingerings indicated by numbers 1-5. A dynamic marking 'f' (forte) is present in the waltz section.

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The key signature has two flats (B-flat and E-flat). The score includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, slurs). The dynamic marking *mf* (mezzo-forte) is present. The piece concludes with a final cadence.

A musical score for the piano piece "L'Espresso" by Claude Debussy. The score is written for two staves, treble and bass clef, in E-flat major (three flats) and 3/4 time. The tempo is marked "Allegretto". The key signature has three flats (B-flat, E-flat, A-flat). The score consists of several measures of music. Above many of the notes are fingerings indicated by numbers 1 through 5. In the middle section, there is a dynamic marking "sempre f". At the bottom of the page, there is a small copyright notice: "Copyright © 1987 by Alfred Publishing Co., Inc. All rights reserved. Printed in the U.S.A."

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a simple harmonic accompaniment. The voice part is written in a single staff, following the melody of the piano. The lyrics are written below the voice staff. The score includes a key signature of one flat (B-flat) and a common time signature of 3/4. The piece is marked with a forte (ff) dynamic. The score is divided into measures by vertical bar lines. The piano part is marked with fingerings (1-5) and breath marks (arrows). The voice part is marked with a single breath mark. The score ends with a double bar line and a repeat sign.

Repeat each exercise from 8 to 12 times.
Preliminary exercises. ♩ - 88 ♩ - 120.

Scale of E \flat major.

Harmonic minor scale of E \flat .

Melodic minor scale of E \flat .

ETUDE XIX.

Allegro brillante. ♩ - 88 ♩ - 120.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many slurs and fingerings. The bass staff has a simpler accompaniment. A first ending bracket labeled "1. End." is at the beginning of the bass staff. A star symbol is located below the first measure of the bass staff.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental lines with various slurs and fingerings.

Third system of musical notation, showing further development of the musical themes. The treble staff has a very active melodic line.

Fourth system of musical notation. The treble staff continues with rapid passages. The bass staff has a more rhythmic accompaniment. The instruction *più allegro assai.* appears in the middle of the system.

Fifth system of musical notation. The treble staff features a series of rapid, slurred notes. The instruction *mf* is present. The word *simili.* is written above the treble staff in the middle of the system.

Sixth system of musical notation. The treble staff has a melodic line with slurs. The instruction *pesante.* is at the beginning. The instruction *a tempo.* appears in the middle. The system ends with a first ending bracket labeled "1. End." and a star symbol.

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on
MAIDEN'S PRAYER.

JEAN PAUL.

SECONDO.

Moderato.

Introduction.

p

Red. *

f

Red. *

Theme. Semplice. (with Simplicity.)

p

Red. *

ad lib:

rit:

Red. *

GRAND CONCERT VARIATIONS.

on
MAIDEN'S PRAYER.

JEAN PAUL.

PRIMO.

Moderato.

Introduction.

p

Red. *

Red. *

Theme. Semplice. (with Simplicity.)

p

Red. *

Red. *

SECONDO.

Var: I. Con gracia. (Graceful.)

Red. * Red. * Red. *

Red. * Red. * Red. *

Var: II. Con gusto. (with taste.)

mf I II III IV V VI VII VIII IX X XI XII Red. * Red. * Red. *

Red. * Red. * Red. *

Var: I. Con gracia. (Graceful.)

PRIMO

Two systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The first system includes fingerings (1, 2, 3), slurs, and a 'Red.' marking with an asterisk. The second system continues the piece with similar notation and a 'Red.' marking with an asterisk.

Var: II. Con gusto. (with taste.)

Two systems of musical notation for a piano piece. The first system includes a grand staff with a 'mf' dynamic marking and a sequence of Roman numerals (I to XII) indicating fingerings. The second system continues the piece with a 'p' dynamic marking and further fingering indications. Both systems include 'Red.' markings with asterisks.

* Count 12 eighths as indicated by roman figures.

SECONDO.

Intermezzo. (Interlude.) Con agitazione. (agitated.)

The musical score is written for piano in B-flat major (two flats) and 6/8 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The tempo and mood are indicated by the title: *Intermezzo. (Interlude.) Con agitazione. (agitated.)*.

System 1: The treble staff begins with a triplet of eighth notes (3 2 1 x 2 1) and continues with a series of eighth-note patterns. The bass staff provides a simple harmonic accompaniment. The dynamic marking *mf* (mezzo-forte) is present.

System 2: The treble staff features a triplet of eighth notes (3 2 1 x 2 1) and a triplet of eighth notes (3 2 1 x 2 1). The bass staff continues with its accompaniment. The dynamic marking *f* (forte) is present.

System 3: The treble staff has a triplet of eighth notes (3 2 1 x 2 1) and a triplet of eighth notes (3 2 1 x 2 1). The bass staff continues with its accompaniment. The dynamic marking *mf* (mezzo-forte) is present.

System 4: The treble staff has a triplet of eighth notes (3 2 1 x 2 1) and a triplet of eighth notes (3 2 1 x 2 1). The bass staff continues with its accompaniment. The dynamic marking *mf* (mezzo-forte) is present.

The score concludes with a final measure in the treble staff marked *mf* and a final measure in the bass staff marked *Red. * Red. **.

PRIMO

Intermezzo. (Interlude.) Con agitazione. (agitated.)
marcato la melodia. (mark the melody.)

accompanimento p (accompaniment soft.)

SECONDO

Var: III. *Con allegrezza.* (cheerful.)

Var: IV. *dolce.* (sweetly.)

Var: III. *Con allegrezza.* (cheerful.) PRIMO.

The first system of musical notation for Variation III, Primo. It consists of a grand staff with two staves. The right staff features a complex, rapid melody with many beamed sixteenth and thirty-second notes, including triplets and sixteenth-note runs. The left staff provides a harmonic accompaniment with fewer notes, including some rests. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The system concludes with a double bar line and an asterisk.

The second system of musical notation for Variation III, Primo. It continues the rapid melody in the right hand and the accompaniment in the left hand. The right hand includes more triplets and sixteenth-note patterns. The left hand has some longer note values and rests. The system ends with a double bar line and an asterisk.

The third system of musical notation for Variation III, Primo. The right hand continues with a fast, flowing melody. The left hand accompaniment remains consistent in style. The system concludes with a double bar line and an asterisk.

The fourth system of musical notation for Variation III, Primo. This system shows the final part of the variation, with the right hand melody leading to a final cadence. The left hand accompaniment follows. The system ends with a double bar line and an asterisk.

Var: IV.

The first system of musical notation for Variation IV. The right hand features a melody of beamed eighth notes, marked with accents and a 'dolce' (sweetly) instruction. The left hand has a simple accompaniment with rests. The key signature has two flats, and the time signature is 12/8. The system ends with a double bar line and an asterisk.

The second system of musical notation for Variation IV. It continues the 'dolce' melody in the right hand and the simple accompaniment in the left hand. The system concludes with a double bar line and an asterisk.

SECONDO

Red. *

Red. * *cres:* Red. *

con forza. (with vigor.) Red. * *rf* Red. *

rf Red. * *ff* Red. *

PRIMO

The musical score is written for a violin (PRIMO) and piano. It consists of six systems of two staves each. The key signature is B-flat major (two flats). The time signature is 4/4.

- System 1:** The violin part features a continuous eighth-note pattern. The piano part has a single note in the first measure, followed by rests. Dynamics include *Red.* (Reduction) and ** Red.* (marked with an asterisk).
- System 2:** Similar to the first system, with eighth-note patterns in the violin and rests in the piano. Dynamics include *Red.* and ** Red.*.
- System 3:** The violin part has a forte (*f*) dynamic and includes a crescendo (*cres*) marking. The piano part has a forte (*f*) dynamic and includes a crescendo (*cres*) marking. Dynamics include *f*, *cres*, and ** Red.*.
- System 4:** The violin part has a forte (*f*) dynamic and includes a crescendo (*cres*) marking. The piano part has a forte (*f*) dynamic and includes a crescendo (*cres*) marking. Dynamics include *f*, *cres*, and ** Red.*.
- System 5:** The violin part has a forte (*f*) dynamic and includes a crescendo (*cres*) marking. The piano part has a forte (*f*) dynamic and includes a crescendo (*cres*) marking. Dynamics include *f*, *cres*, and ** Red.*.
- System 6:** The violin part has a forte (*f*) dynamic and includes a crescendo (*cres*) marking. The piano part has a forte (*f*) dynamic and includes a crescendo (*cres*) marking. Dynamics include *f*, *cres*, and ** Red.*.

Other markings include *8a* (octave), *Red.* (Reduction), ** Red.* (marked with an asterisk), *ff* (fortissimo), and *con forza. (with vigor.)*.

SECONDO

Grande Finale.

The first system of musical notation for the piano part. The right hand (treble clef) features a continuous, rapid sixteenth-note arpeggiated pattern. The left hand (bass clef) plays a sparse accompaniment of dotted half notes. The system begins with a forte (*f*) dynamic marking. Below the staff, there are five asterisks (*) and the word "Red." (likely a reduction or recording mark) positioned under specific notes.

The second system of musical notation for the piano part. The right hand continues the arpeggiated pattern. The left hand accompaniment remains sparse. The system concludes with a double bar line. Below the staff, there are five asterisks (*) and the word "Red." positioned under specific notes.

The third system of musical notation for the piano part. The right hand continues the arpeggiated pattern. The left hand accompaniment remains sparse. The system concludes with a double bar line. Below the staff, there are seven asterisks (*) and the word "Red." positioned under specific notes.

The fourth system of musical notation for the piano part. The right hand continues the arpeggiated pattern. The left hand accompaniment remains sparse. The system concludes with a double bar line. Below the staff, there are five asterisks (*) and the word "Red." positioned under specific notes. The system also includes dynamic markings: *ff* (fortissimo), *rit:* (ritardando), *a tempo.* (return to tempo), and *rf* (riforma).

PRIMO

Grande Finale.

8^a

f

Red. *

8^a

Red. *

8^a

f

Red. *

8^a

rit:

a tempo.

ff

ff

rf

Red. *

THE MIDSHIPMITE.

Words by F. E. Weatherly.

Music by Stephen Adams

Con spirito. ♩ 144.



1. Twas in fif - ty - five, on a win - ter's night, Cheer-i - ly, my lads, yo ho! We'd
 2. We launch'd the cut - ter and shoved her out, Cheer-i - ly, my lads, yo ho! The
 3. "I'm done for now; good - bye!" says he, Stead-i - ly, my lads, yo ho! "You

The first vocal entry is on a single staff. It begins with a piano (p) dynamic and features a melody of eighth and quarter notes. The piano accompaniment continues with a steady bass line.

1. got the Roosh - an lines in sight, When up comes a lit - tle Mid - ship - mite,
 2. lub - bers might ha' heard us shout, As the Mid - dy cried "Now my lads put a - bout!"
 3. make for the boat, nev - er mind for me!" "Well take 'ee back, sir, or die," say we!

The second vocal entry continues the melody. It includes triplets and sixteenth notes. The piano accompaniment features a more active bass line with triplets and sixteenth notes.

1. Cheer-i - ly, my lads, yo ho! "Wholl go a - shore to - night," says he, An'
 2. Cheer-i - ly, my lads, yo ho! We made for the guns, an' we ramm'd them tight, But
 3. Cheer-i - ly, my lads, yo ho! 8. So we hois - ted him in, in a ter - rible plight, An we

The third vocal entry concludes the piece. It features a final chorus of the main melody. The piano accompaniment includes a forte (f) section and a mezzo-forte (mf) section, ending with a pedal point (Ped.) and a final chord.

Ped.

1. spike their guns a - long wi' me!'' Why, bless 'ee, sir, come a - long!' says we,
 2. the mus-ket shots came left and right, An' down drops the poor lit-tle Mid-ship-mite,
 3. pull'd ev-ry man with all his might, An' sav'd the poor lit-tle Mid-ship-mite.

Cheer-i - ly my lads yo ho!..... Cheer-i - ly, my lads, yo ho!..... With a

Tempo di valse $\text{♩} = 80$.
 long, long pull, An' a strong, strong pull, Gai - ly, boys make her go!..... An' we'll.

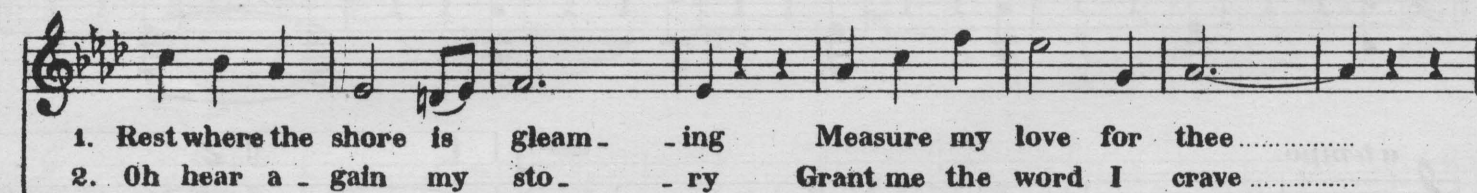
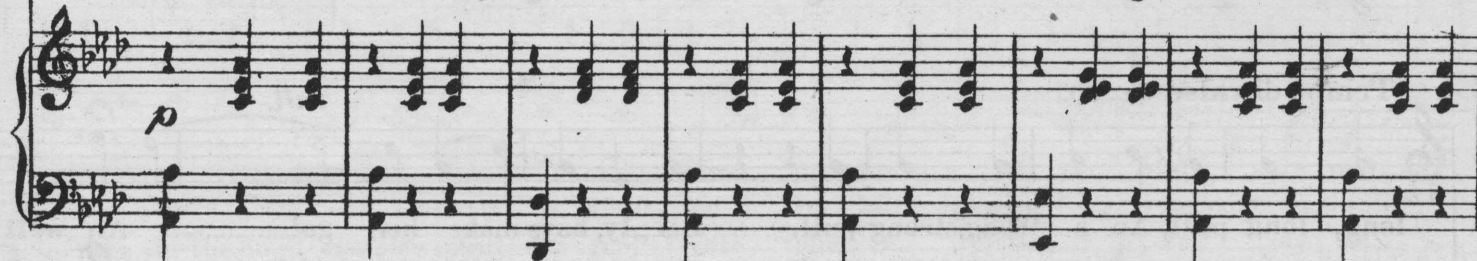
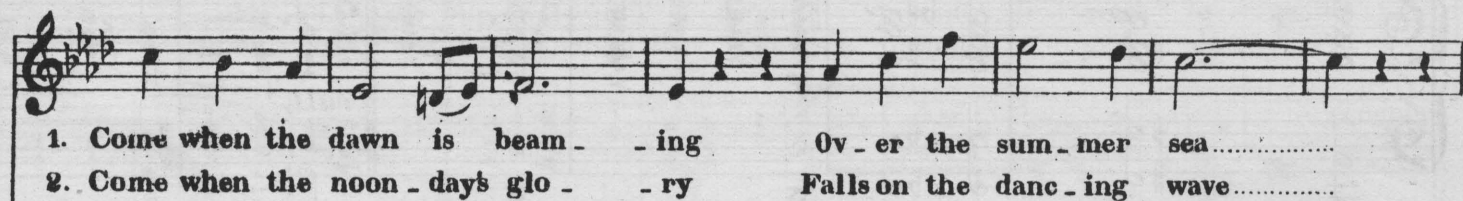
a tempo.
 drink to-night To the Mid-ship-mite, Singing cheeri - ly, lads, yo ho!..... ho!.....
 a tempo.
 Ped.

THE SUMMER SEA.

Words and Music by

David Llewellyn.

Moderato $\text{♩} = 63$.



1. Strong as the tow'r-ing white rock Sure as the ris-ing tide.....
 2. Then as the sun-light's pow-er Mak-eth the dark-ness light.....

1. Changes of time it may mock Tho' all should change be-side.....
 2. Joy in our hap-py bow-er Brightens all sor-rows night.....

Come when the twi light's blend ing
 With all Earth's rugged lines
 Heav-en is al ways send ing
 Hope that in-spires re-fines
 Heav-en will near-er be
 So in our love u-ni-ted
 Whis-per my love's re-quit ed
 Here by the sum-mer sea

The German opera season at the Metropolitan Opera House will consist of fifty subscription nights and seventeen matinees, beginning on the 27th of November and ending March 22. The chief artists engaged are Frau Lehmann, Frau Sonntag-Uhl, a contralto new to this country; Herr Heinrich Vogel, the noted Wagnerian tenor; Herr Perotti, Herr Reichmann, the baritone, and Herr Fischer. Mlle. Urbanska, a new dancer, will lead the ballet. Herr Seidl will be the conductor, and Mr. Walter Damrosch the assistant conductor. Lalo's "Le Roi d'Ys" will be the chief novelty of the season. "Otello," "La Gioconda" and "Norma" may be given, and a ballet known as "Die Puppenfee."

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"Where would the devil go for a new tail, if he should lose his?" asked the conundrum fiend the other day.

"Why, to a shop where spirits are retailed, to be sure."

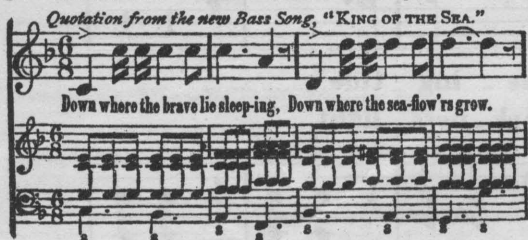
Elise—"What is the meaning of the Italian word 'Andante' I see so often?"

Mr. Smith—"Ah, oh! Andante, you know, was the mother of the celebrated Italian poet."

In the Museum.—He: "What a villainous looking monkey that is! I declare, it looks just like our old gardener, Mike." The Monkey (in a whisper): "For hivin's sake, don't give me away. Th' chimpanzee in th' next cage is a detective from Chicago, an' he wants me for imbibzement."

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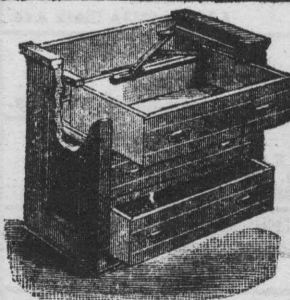
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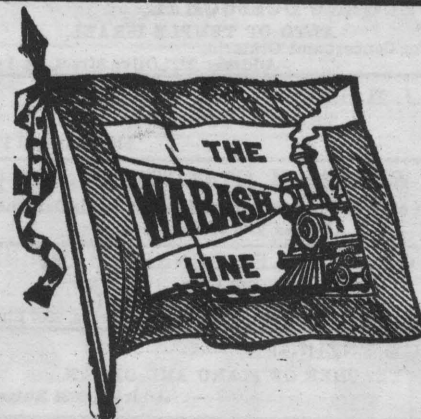
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The London "Musical World" has offered three prizes to British and American competitors for three separate settings of the Nicene Creed, with a view to the more accurate expression of its meaning, and so avoiding the errors of past accentuation.

Gounod the veteran composer of "Faust," is a sympathetic mannered man of a sentimental turn of mind, with the softest of smiling blue eyes, and a full beard of old gold streaked with gray. He is given to posing on occasion, and there is just the slightest touch of affectation in his manner, but this soon disappears on acquaintance, and he has a great horror of anything cold or stiff. He is always lively and generally full of new ideas, and he is fond of indulging in metaphors. Despite his intense religiousness, he is not a

profound thinker, yet he wears a seal-skin cap and a fur collar. He is seventy-one, and France is, as she ought to be, proud of him.

Reinecke.—A violin pupil of Herr Brodsky, Miss McLaren, of the Leipsic Conservatory, writes to a Buffalo friend as follows: "I have wondered if the reason that Reinecke writes such attractive music for children is because he has had so much experience with them. There is a legend here to the effect that when a child is found, the policeman goes to Reinecke to ascertain if it is his, whereupon Reinecke sends to have his children numbered to discover if one is missing."

A grand concert given by the best musical talent of Austin, Tex., for the benefit of the Confederate Home, came off at Millett's opera house. Mrs. Cecilia Townsend played Weber's concerto, for piano. The second act of Weber's word-renowned opera "Der Freischuetz" was also rendered.

The campaign of "Otello" in London, in spite of the great success of Tamagno and Maurel, has proved a financial failure. It was given twelve times with a total deficit of \$32,000.

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Fursch-Madi.—The suit of Mme. Fursch-Madi against the National Conservatory of Music has been settled through a compromise. The sum involved was between \$11,000 and \$12,000, and the payment of one-quarter of the amount due led to the abandonment of further proceedings.

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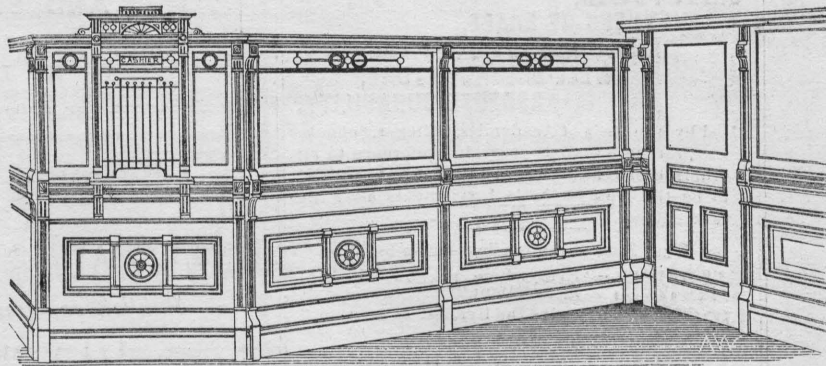
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A good ear for music and a taste for music are two very different things, which are often confounded; and so is comprehending and enjoying every object of sense and sentiment. GREVILLE.

C. L. Capen has been succeeded as critic of the Boston Home Journal by Mr. Philip Hale, brother of Rev. Edward Hale.

Dr. Hans Von Bulow is engaged for a series of twenty concerts to be given in New York, Boston, Chicago, Cincinnati, St. Louis, Pittsburg, Baltimore and Philadelphia, commencing about the 20th of March, 1890.

Frog Legs at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

Liebling.—Mr. Emil Liebling has received a diploma of "Honorable Mention" from the International Musical Exposition, held at Bologna, Italy, for his Piano Compositions.

Sembrich, the accomplished singer in the Italian school, has yielded to the pressure of German music and is studying the role of "Elsa" in "Lohengrin," in expectation of soon singing it at Berlin.

Mr. Walter J. Damrosch, the young musical composer and conductor, it is reported, is to be married to Miss Margaret Blaine, daughter of Secretary Blaine, in the near future. Miss Blaine is a highly accomplished young lady of 24 years, and, it is said, bears a striking resemblance to her father. The young musician met his fiancée at Bar Harbor, and fell in love with her. After a proper time he made known his wishes to the parents and they gave their consent.

Mr. P. S. Gilmore has appointed Mr. Chas. Pratt as accompanist and director of the vocal forces in the concert tour of the famous band which commenced at the termination of his engagement at the St. Louis Exposition, and will extend across the continent to San Francisco and back to New York. A better selection could not have been made.

Herr Gustav Lange, whose death was recently chronicled was known throughout Germany, and also to a certain extent in England and America, as a prolific composer, of light piano forte pieces. He was born at Erfurt in 1830, and it is said that the number of his compositions exceeded five hundred. A series of eighteen pieces, entitled "Les Aquarelles," were among those which attained enormous success. Herr Lange also transcribed several of Schubert's lieder, and a quantity of operatic music; and he was likewise the composer of more serious works, including a quintet for wind instruments.

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a great deal about them from my friend Mr. Preston of Boston, whom I saw a great deal of in Leipzig last year. He spoke very highly of some American composers." This is beginning in the right direction, Mr. Nikisch could not have done a more judicious act to popularize himself with American musicians. The Indicator says: "Mr. Nikisch conducts without music or even a music stand. He stands high above the level of his forces and conducts them by crisp and nervous gesture, not at all demonstrative, in the face of the audience. His figure is slender, almost boyish, his face delicately chiseled; but neither the play of his features nor of his hands and arms are for the public. His business is wholly with the music

in hand and his knowledge of the score and sympathetic appreciation of its spirit seems absolute. He acknowledges applause with a modest bow, and though entirely self-possessed he seemed to be astonished at his personal triumph."

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You spoke of refreshment, my Emilie; take my last notes, sit down to my piano here, sing them with the hymn of your sainted mother. Let me hear once more those notes which have so long been my solacement and delight.

MOZART'S DYING WORDS.

Madame Albani who is now in England will appear in the United States in two new roles, *Desdemona* and *Valentine* in "Huguenots." She leaves for New York by the *Etruria*, November 23d.

Single numbers of the REVIEW cost one dollar; yearly subscription, twelve numbers three dollars.

A bye-law at Weimar, it is said, has been passed that nobody shall play at a pianoforte with the windows open. Considering that "German bands" also are not tolerated in Germany, what a delightful residence must Weimar be for persons with sensitive ears!

It would seem that the pianoforte is falling into disrepute in Weimar, the favorite residence of Liszt, in fact, the roster for 1889 of the Grandducal music school in that city bears the names of only eight piano students, while the violin class is attended by seventy-five pupils, that of violoncello by eighteen, of flute by fifteen, of trumpet by sixteen, of counter bass by ten, and of singing by seven.

At W. A. Blumenschein's one hundred and sixth recital by his pupils, his gifted son, Ernest, played A. M. Forester's "Romanza," for violin. Mr. Blumenschein's success at Dayton, Ohio, seems constantly on the increase.

The celebrated French violinist, Alard, left at his decease, three very valuable violins; one, a Stradivarius, was sold for \$8,000, another, a Stainer, was disposed of for \$1,300, while the third, a priceless Giovanni Guarnerius, was bequeathed to the Paris Conservatory.

Brahms' new work, "Fest und Gedenksprüche," recently given with great success at Hamburg, under Von Bulow's direction, is a kind of triumphal ode in three parts, bearing on glorious events in the history of Germany; it is written for a double chorus of eight voices.

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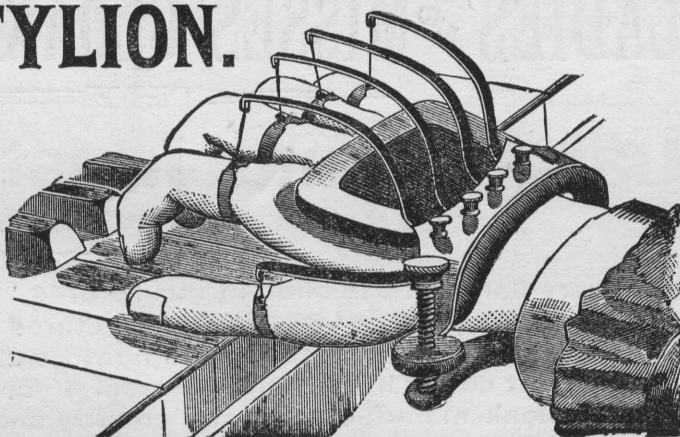
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